

**PAINTINGS**

*from*

**PRIVATE**

**COLLECTIONS**



**THE MUSEUM OF MODERN ART • PAINTINGS FROM PRIVATE COLLECTIONS**

*A 25TH ANNIVERSARY EXHIBITION*

**SIX IMPORTANT GIFTS**



In stairwell: Matisse, no. 89; at right: Picasso, no. 108

#### TRUSTEES OF THE MUSEUM OF MODERN ART

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\* HONORARY TRUSTEE FOR LIFE

## INTRODUCTION

*Paintings from Private Collections*, opening toward the end of the Museum's Twenty-fifth Anniversary year, is planned to complement the exhibition *Paintings from the Museum Collection* with which the year began.

The relation between the two exhibitions, though informal, is significant. The earlier show, drawn from the Museum's own collection, was much larger, including well over thrice the number of paintings by five times as many artists. In so far as the Museum's resources permitted, it was arranged to present a systematic review of Western painting of the recent past in all its major aspects, esthetic, historical and geographical. The present exhibition is less ambitious in scope, less formal in arrangement, and more exacting in standards of quality. Furthermore, in deference to *The New Decade* exhibitions concurrently on view elsewhere in the Museum and next door at the Whitney Museum of American Art, no European and only two American painters of post-war reputation are included.

Fifty-one painters are represented, some of them by a dozen or more works each. It may be argued that Picasso was amply seen in the Museum's own collection but it is regrettably true that the Museum could show no early paintings by the greatest living artist, that is, works done before his *Demoiselles d'Avignon* of 1907, and none later than the *Night Fishing at Antibes* of 1939. Matisse, too, was inadequately represented in his great period of 1908-1919 and not at all in either his *fauve* period or his last three decades. The Collection is also weak in the other *fauve* painters and in Bonnard, Rouault, Feininger, Marin, Weber, Soutine, Utrillo, Modigliani, Léger, Jacques Villon, Duchamp, Delaunay, and the later paintings of both Braque and Gris, to mention a few obvious examples among twentieth-century artists of international significance.

In its first statement, published in the autumn of 1929, the new Museum of Modern Art announced that its purpose was "first of all . . . to establish a collection of the immediate ancestors of the modern movement . . . and the most important living masters . . ." A few weeks later the Museum opened its doors with the exhibition of *Cézanne, Gauguin, Seurat and van Gogh* and followed it during the same season with *Homer, Ryder, Eakins*. These and other nineteenth-century masters were well represented in Fifth, Tenth and Fifteenth Anniversary exhibitions so that it is no departure from precedent that they should be seen during this Twenty-fifth Anniversary.

The importance of the nineteenth-century section of the present exhibition as a complement to last autumn's showing of the Museum's Collection is obvious. The Museum Collection was able to present only three masters with some adequacy, Ensor, Redon and Rousseau. The Museum's five Cézannes, though fine in quality, were far from sufficient; Degas, van Gogh, Gauguin, Seurat, the early Vuillard could be seen in only one or two canvases each and of these only van Gogh's *Starry Night* seemed of the first rank. Manet, Renoir, Pissarro, Monet (whose late work has recently taken on a new significance), Edvard Munch, and the Americans, Cassatt, Whistler, Homer, Eakins, Ryder were not represented at all.

The weakness of the Museum's nineteenth-century collection was largely the result of the Museum's own original policy. The "collection . . . of the immediate ancestors of the modern movement" envisaged by the founders (and the writer) in 1929 had been conceived as transitory. Within a decade after the Museum opened it had already begun to relinquish some of its older paintings in the interests of acquiring more recent ones. By 1950 it had disposed of a Daumier and early pictures by Degas, Cézanne, Pissarro and others. The acquisition of capital works by van Gogh, Rousseau and Ensor were exceptions to an acquisition policy concentrated upon the twentieth century.

Then, a little more than two years ago, the Museum Trustees made public a crucial decision:

*The Museum has come to believe that its former policy, by which all of the works of art in its possession would eventually be transferred to other institutions, did not work out to the benefit of its public. It now believes it essential for the understanding and enjoyment of its entire collection to have permanently on public view masterpieces of the modern movement, beginning with the latter half of the nineteenth century . . . outstanding paintings and sculptures which it considers have passed the test of time . . .*

*The creation of a permanent core within the Collection constitutes a radically important departure from the Museum's past policy . . .*

It is obvious that the Museum with its own resources cannot as yet form such a "permanent core." It has made a beginning, but it must depend on the continued generosity of its friends.

The title of our exhibition puts us under the pleasant obligation to explain that while the show was being assembled, or shortly after it opened, several paintings of great distinction were presented to the Museum Collection. These six most welcome gifts are reproduced on the pages immediately following.

A number of highly desirable paintings would have been requested for the exhibition had they not been required for the great show of American-owned French pictures, *De David à Toulouse-Lautrec*, now on view at the Musée de l'Orangerie in Paris, and for the painting section of *50 Ans d'Art aux Etats-Unis* at the Musée National d'Art Moderne. Yet the Museum has met with an altogether gratifying response on the part of its friends, who, in spite of the almost incessant demands upon them and often at considerable inconvenience, have lent many of their finest paintings.

The lenders to the present exhibition are all New Yorkers with the exception of a few out-of-town collectors who had previously, and on their own initiative, shown an active interest in the Museum's Collection. The Museum owes them all a great debt of gratitude for their very generous cooperation in making possible this important event in the celebration of the Museum's Twenty-fifth Anniversary year.

ALFRED H. BARR, JR.  
Director of the Museum Collections



*PAINTINGS FROM PRIVATE COLLECTIONS*

**GIFTS TO THE MUSEUM**



Paul CÉZANNE (French, 1839-1906): Boy in a Red Waistcoat. (1890-95.) Oil, 32 x 25 $\frac{5}{8}$ ", no. 21. Gift of David Rockefeller (the donor retaining a life interest).



Henri MATISSE (French, 1869-1954): *The Moroccans*. (1916.) Oil, 71 $\frac{3}{8}$  x 110", no. 92. Gift of Mr. and Mrs. Samuel A. Marx



Henri MATISSE (French, 1869-1954): Goldfish and Sculpture. (1911.) Oil,  $45\frac{3}{4} \times 39\frac{3}{8}$ ", no. 88. Gift of Mr. and Mrs. John Hay Whitney



Joan MIRO (Spanish, born 1893): Glove and Newspaper. 1921. Oil,  $46 \times 35$ ", no. 97. Gift of Armand G. Erpf.



Jack LEVINE (American, born 1915): Election Night. (1954.) Oil, 63 x 72", no. 77. Gift of Joseph H. Hirshhorn.



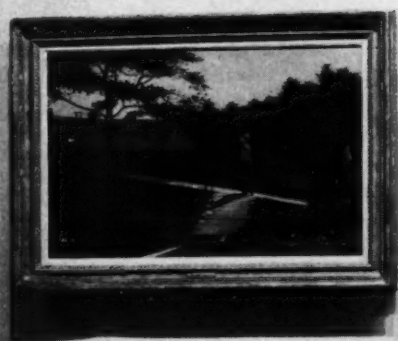
Paul KLEE (Swiss, 1879-1940): Vocal Fabric of the Singer Rosa Silber. 1922. Gouache and gesso, 20 $\frac{1}{4}$  x 16 $\frac{3}{8}$ ", no. 64. Gift of Mr. and Mrs. Stanley Resor.

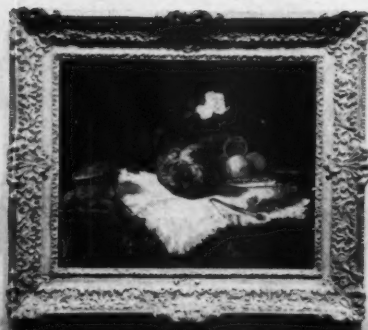


**PAINTINGS FROM PRIVATE COLLECTIONS**

*THE EXHIBITION*

Left to right: Homer, no. 62; Ryder, no. 136; Eakins, no. 37





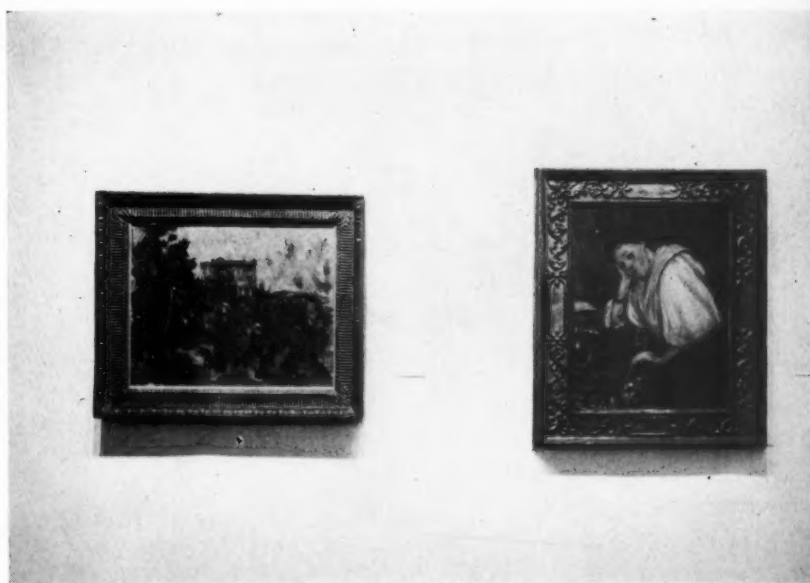
Left to right: Degas, no. 31; Manet, no. 79; Degas, no. 32

Left to right: Renoir, nos. 129, 126, 128



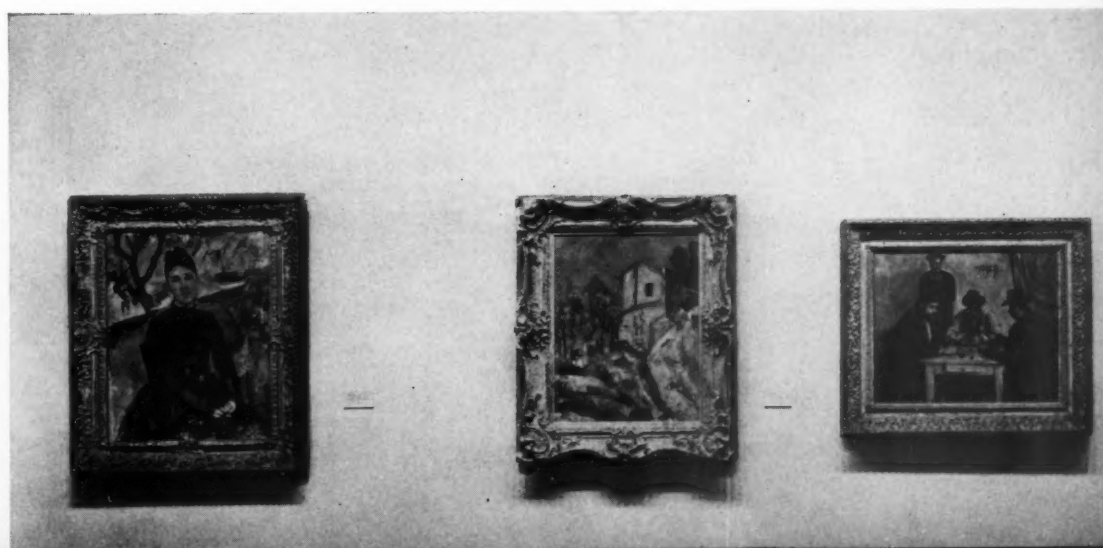


Left to right: Cézanne,  
nos. 20, 21, 16



Left to right: Cézanne,  
nos. 26, 24

Left to right: Cézanne,  
nos. 17, 22, 19





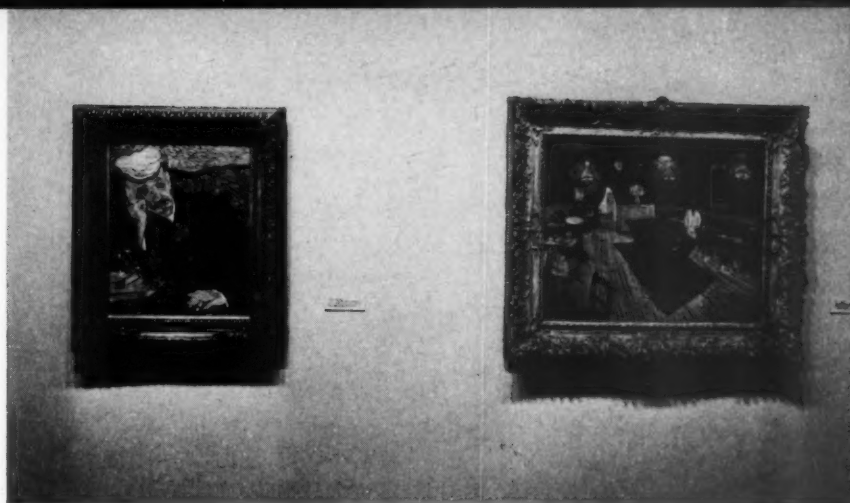
Left to right: Gauguin, nos. 41, 42, 39

Left to right: Gauguin, nos. 40, 44, 43



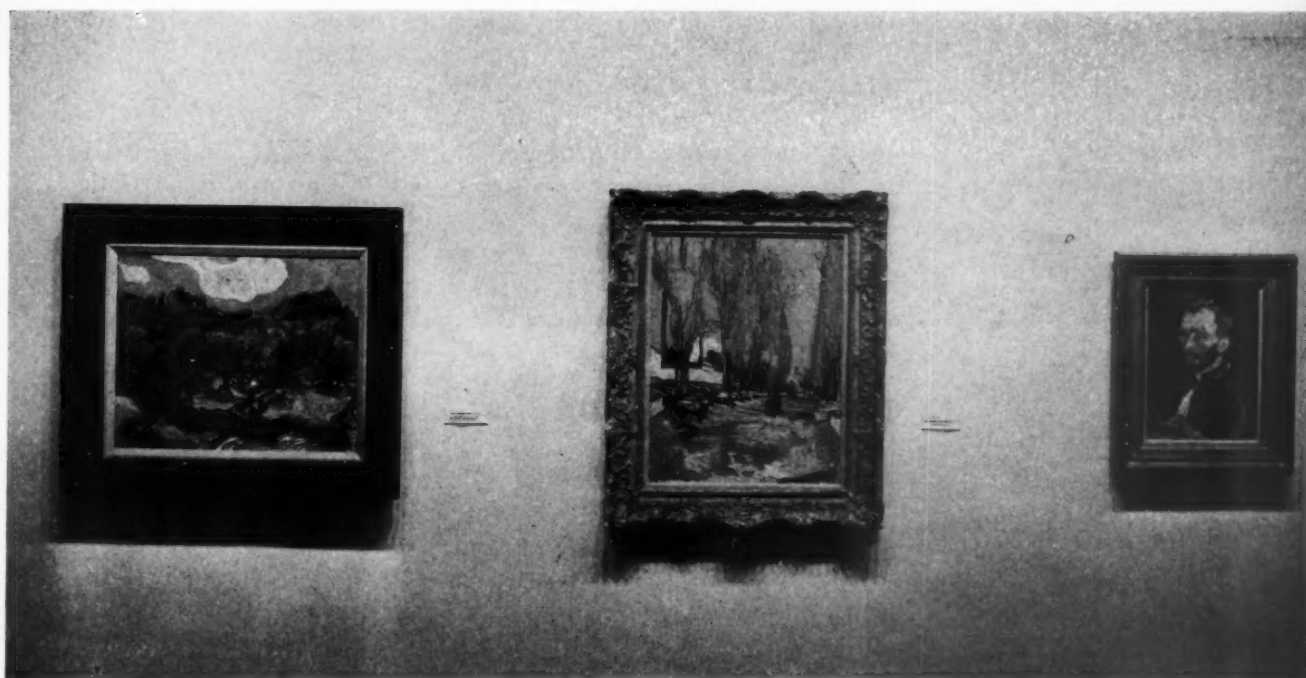


Left to right: van Gogh, nos. 51, 45

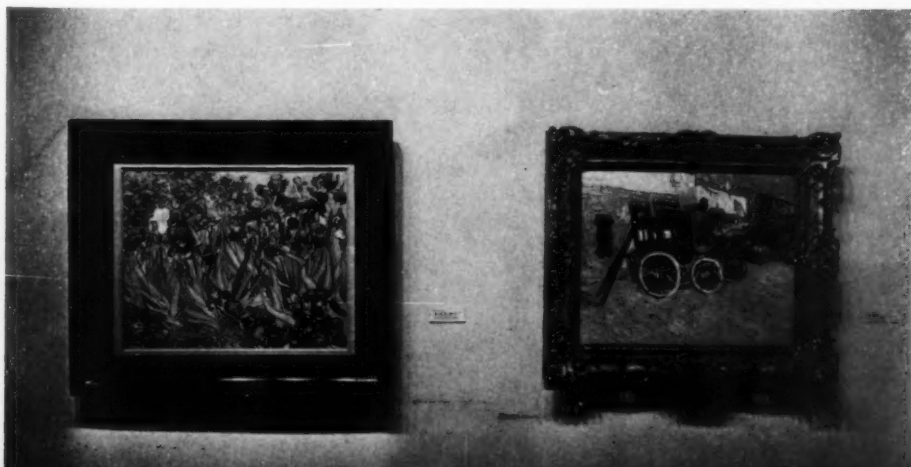


Below:

Left to right: van Gogh, nos. 50, 46, 49



Left to right: van Gogh,  
nos. 48, 47





Above: Seurat, no. 139

Left to right: Cézanne, nos. 14, 18; Seurat, no. 137; Renoir, no. 127; Seurat, no. 138





Left to right: Toulouse-Lautrec, nos. 148, 147, 149; Vuillard, no. 158

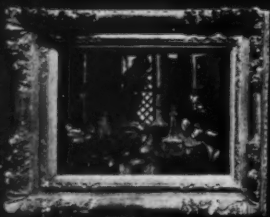
Left to right: Rousseau, nos. 134, 135





Left to right: Vuillard, no. 156; Signac, no. 141; Cross, no. 30

Left to right: Vuillard, nos. 157, 154, 155; Matisse, no. 82

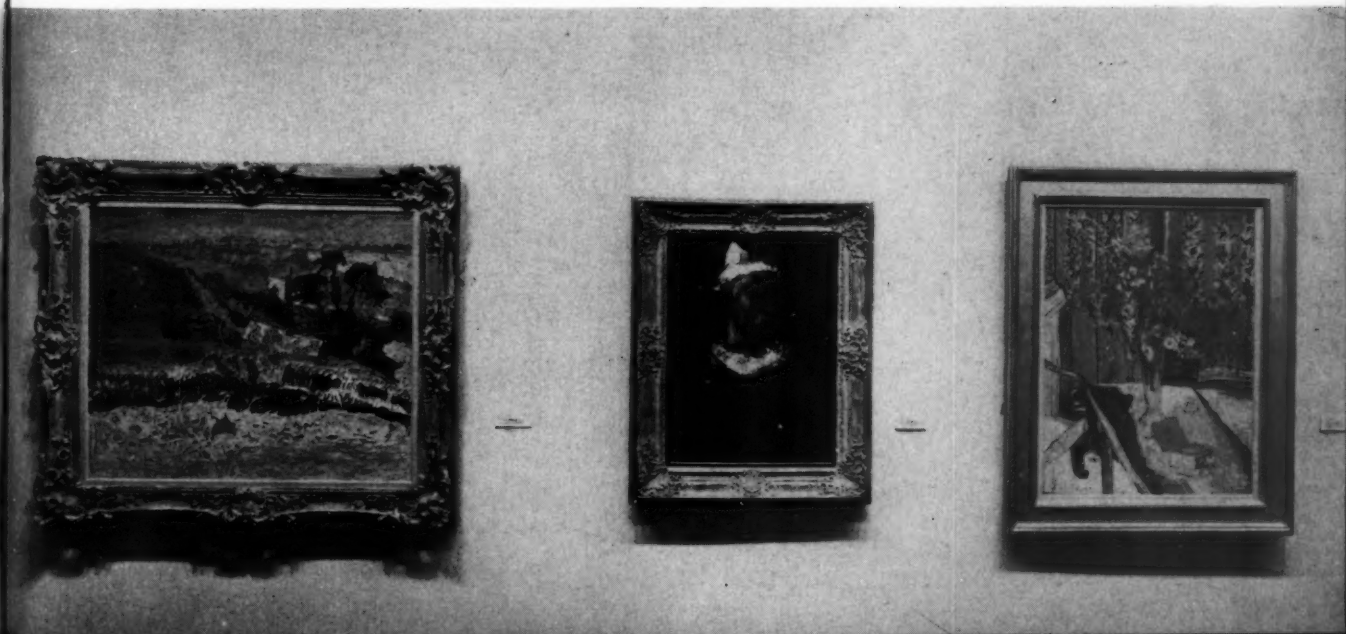






Left to right: Bonnard, no. 5; Rouault, nos. 131, 130; Bonnard, no. 6; Rouault, no. 133

Left to right: Bonnard, no. 4; Rouault, no. 132; Bonnard, no. 3





Above: Left to right: Matisse, nos. 94, 83, 84; Utrillo, nos. 150, 151

Center: Left to right: Derain, no. 34; Dufy, nos. 35, 36; Marquet, no. 81; Vlaminck, no. 153



Below: Left to right: Matisse, nos. 93, 86, 95





Left to right: Matisse, nos. 91, 90; Soutine, nos. 142, 143

Left to right: Weber, no. 159; Hartley, no. 61; Soutine, no. 144; Modigliani, nos. 103, 102



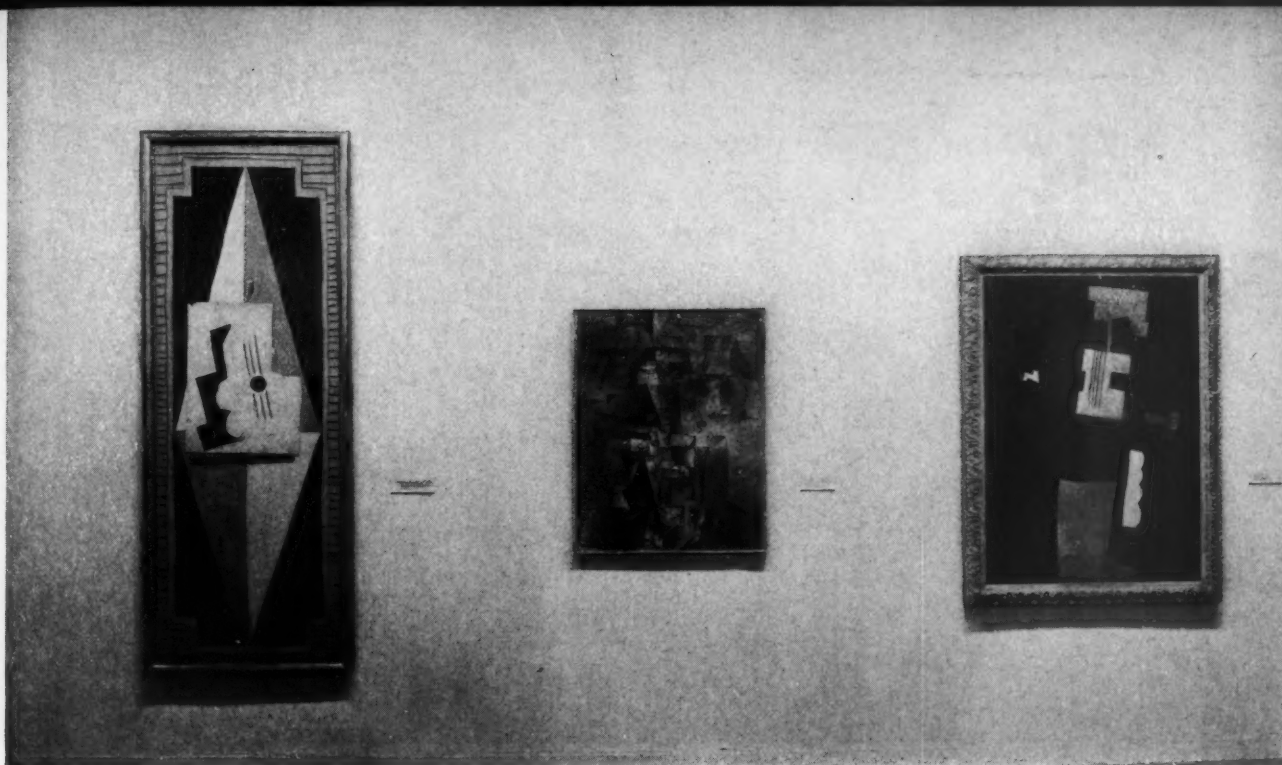


Left: Beckmann, no. 2; center foreground: Picasso, no. 116; right: Picasso, no. 106

\* Left to right: Picasso, nos. 111, 105, 107, 109, 112







Left to right: Picasso, nos. 115, 113, 114

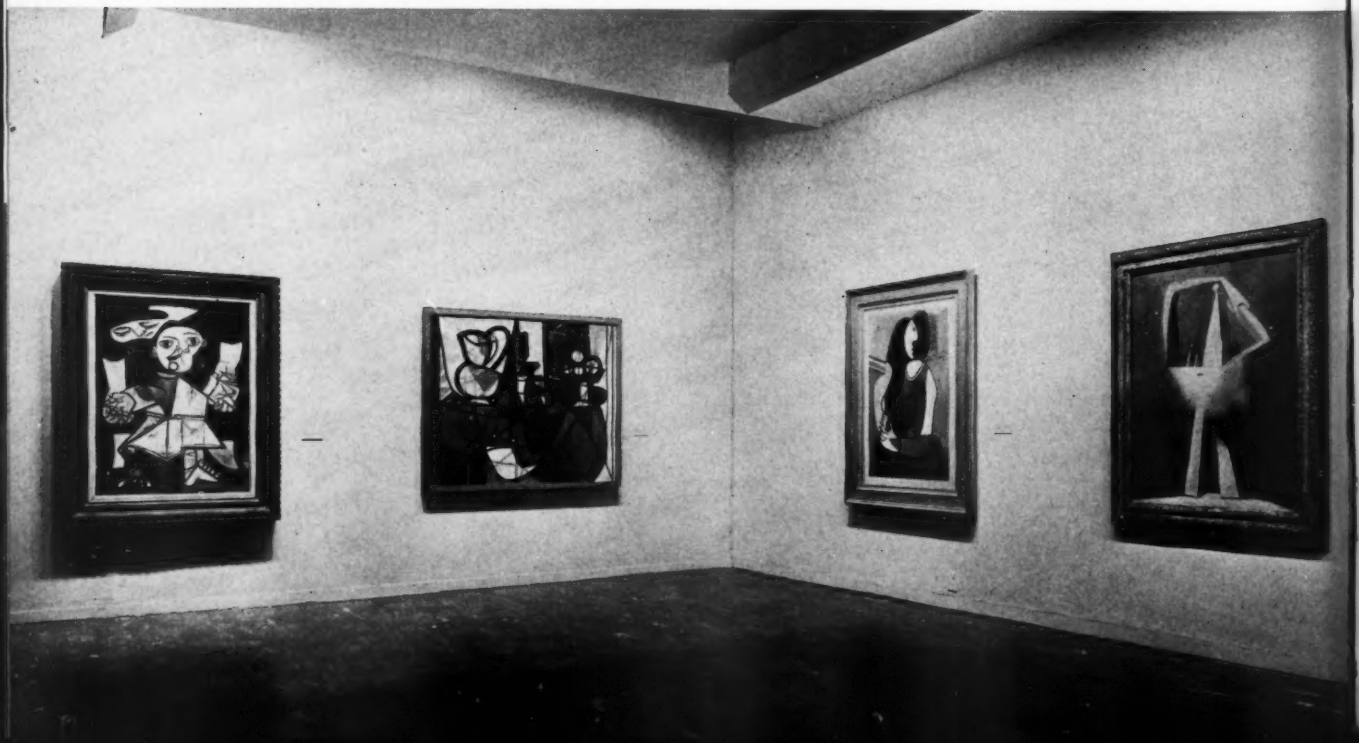
Left to right: Delaunay, no. 33; Léger, nos. 76, 75

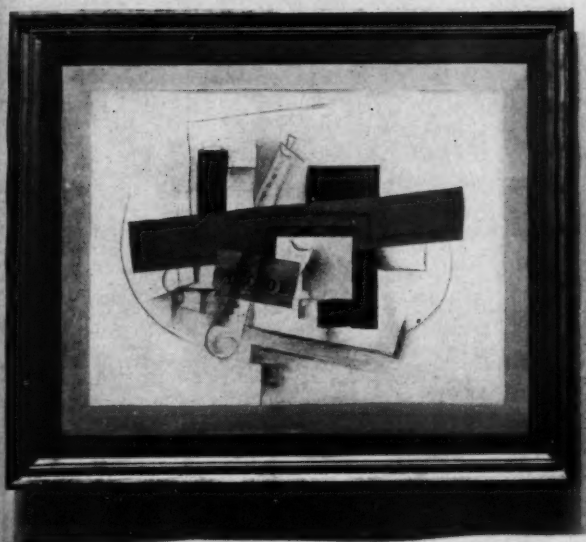




Left to right: Picasso, nos. 117, 121, 123

Left to right: Picasso, nos. 122, 120, 118, 119





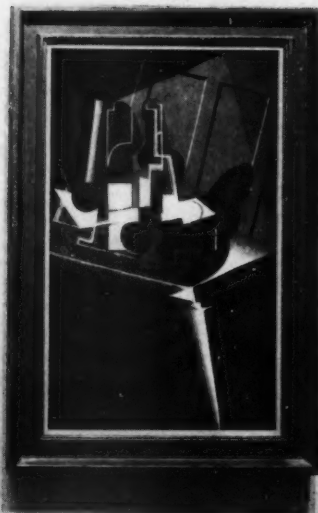
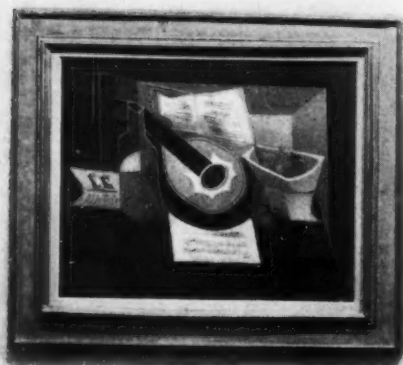
Left to right: Braque, nos. 7, 9

Left to right: Braque, nos. 8, 10, 11





Above: Left to right: Gris, nos. 57, 58, 54  
Center: Left to right: Gris, nos. 59, 56



Below: Left to right: Gris, nos. 55, 60, 53

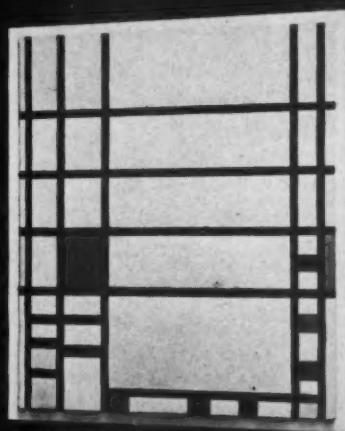




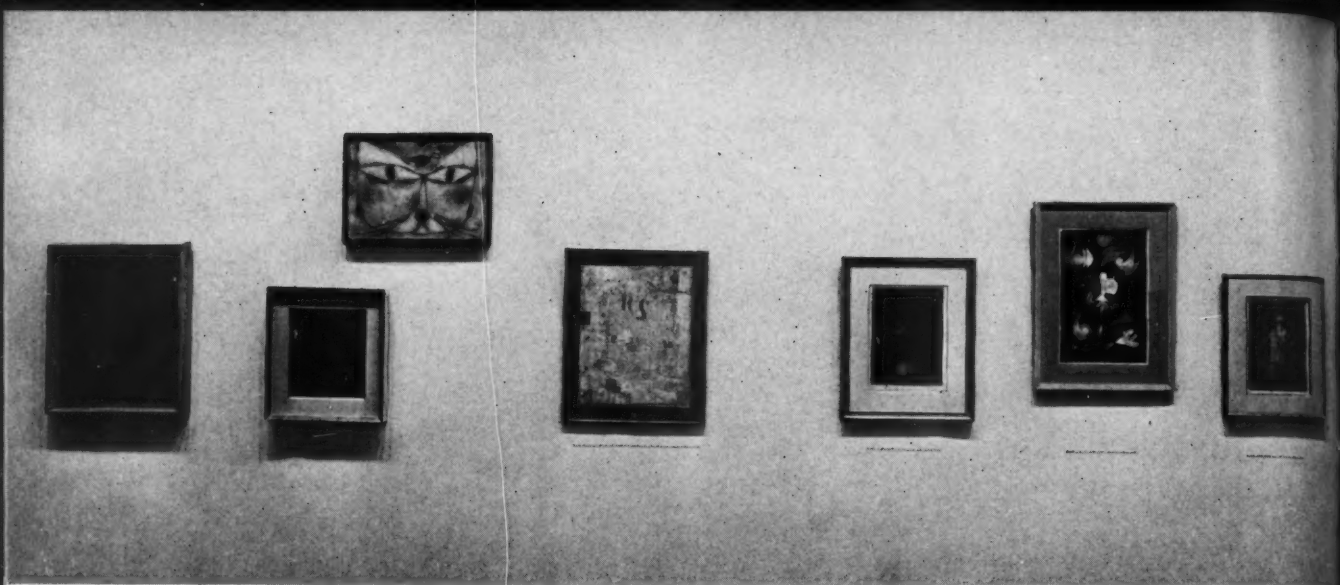


Left to right: La Fresnaye, no. 72; Villon, no. 152

Left to right: Malevich, no. 78; Mondrian, no. 104

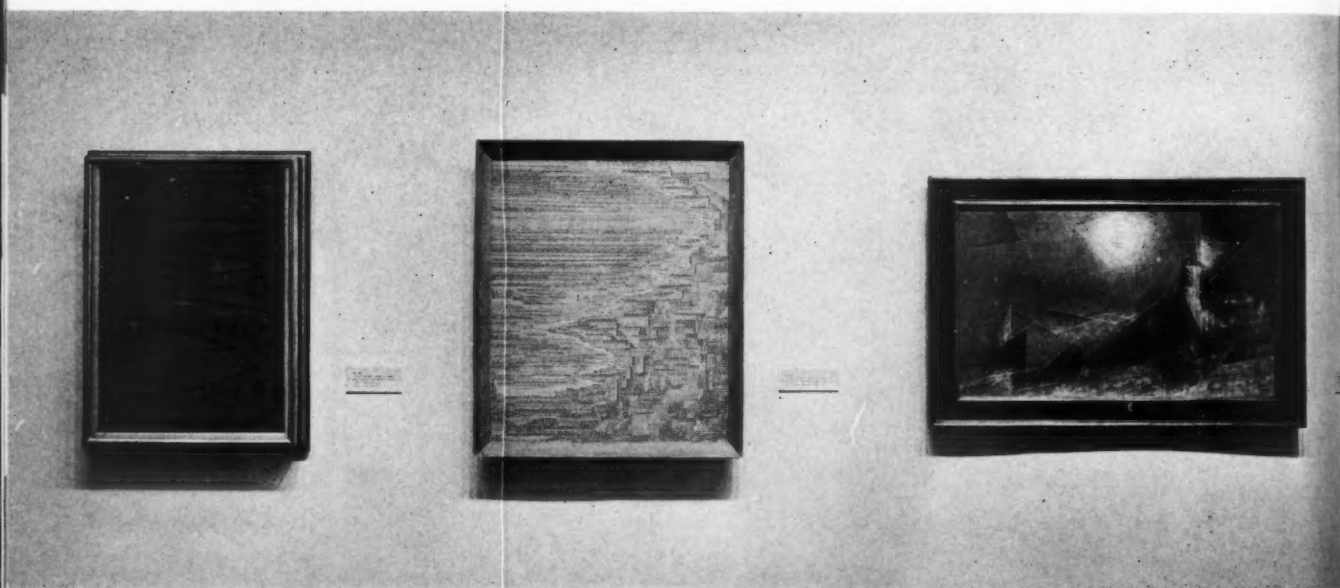






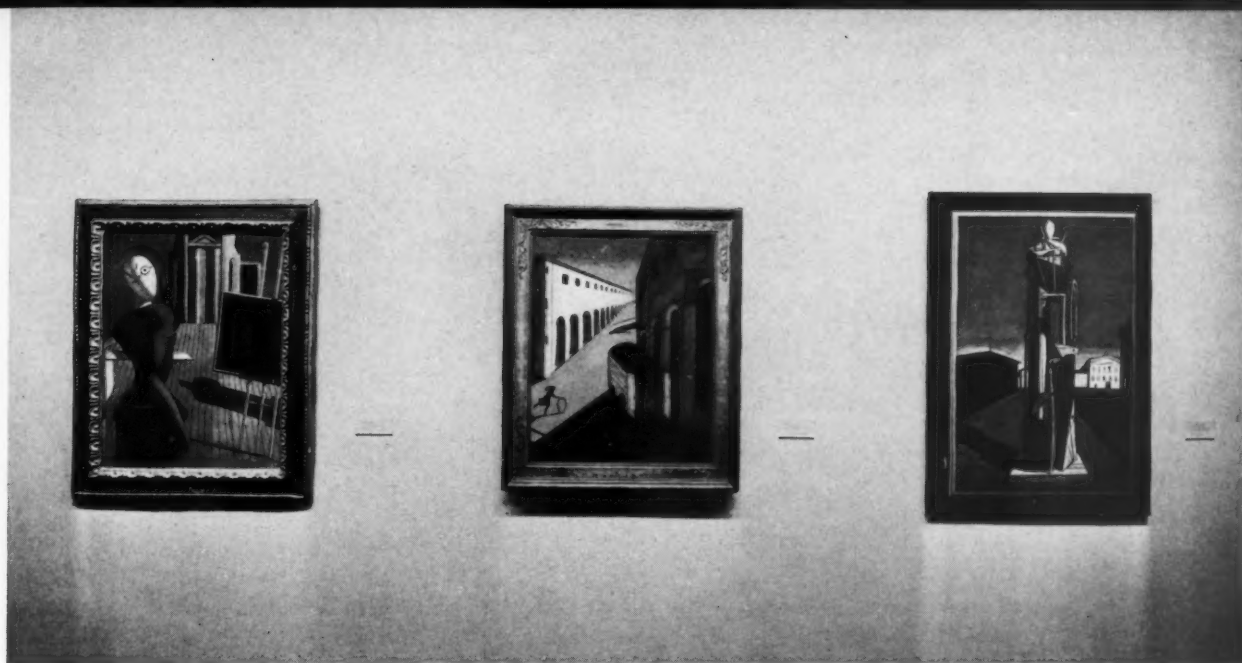
Above: Left to right: Klee, nos. 70, 67, 68, 64, 66, 63, 65

Center: Left to right: Klee, nos. 71, 69; Feininger, no. 38



Left to right: Burchfield, no. 12; Marin, no. 80; Cézanne, no. 13

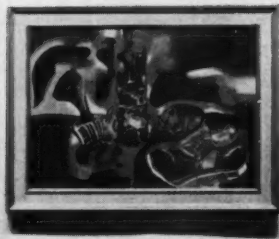




Left to right: de Chirico, nos. 28, 27, 29

Left to right: Miro, nos. 96, 99

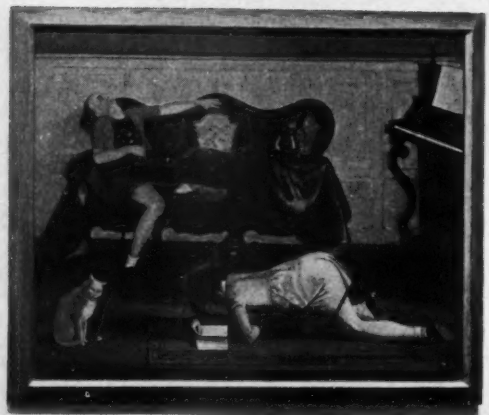




Left to right: Miro, nos. 97, 100, 98



Left to right: Miro, no. 101; Tomlin, no. 146



Left to right: Shahn, no. 140; Balthus, no. 1



Left to right: Tamayo, no. 145; Gorky, 52; Pollock, no. 125

. 146

Left to right: Lam, no. 73; Levine, no. 77

no. 1





## CATALOG OF THE EXHIBITION

May 31 to September 5, 1955

*Dates appear on the works of art themselves unless they are here enclosed in parentheses. Dimensions are in inches; height precedes width.*

*Page numbers of the illustrations appear in italics below the catalog numbers.*

BALTHUS (Balthasar Klossowsky). French, born 1910.

- 1 The Living Room. 1942. Oil, 45 x 57½". Mr. and  
p 28 Mrs. John Hay Whitney.

BECKMANN, Max. German, 1884-1950.

- 2 Old Actress. 1926. Oil, 39½ x 27⅞". Mr. and Mrs.  
p 20 Jean Mauzé.

BONNARD, Pierre. French, 1867-1947.

- 3 Interior with Flowers. (1924.) Oil, 46 x 35½". Mr.  
p 17 and Mrs. Walter Bareiss.  
4 La Grande vue de Vernon. (1929.) Oil, 42¼ x  
p 17 51½". Mr. and Mrs. Alex M. Lewyt.  
5 Dressing Room (Cabinet de toilette). (1932.) Oil,  
p 17 47½ x 46¼". Mr. and Mrs. Samuel A. Marx.  
6 Breakfast Table. (1935.) Oil, 25½ x 37½". Mr.  
p 17 and Mrs. William B. Jaffe.

BRAQUE, Georges. French, born 1882.

- 7 The Clarinet. (1913.) Collage, 37½ x 47⅜".  
p 23 Nelson A. Rockefeller.  
8 Rum Bottle. 1918. Oil, 38¾ x 27½". G. David  
p 23 Thompson.  
9 The Mantelpiece. (1922.) Oil, 51¼ x 29¼". Mr.  
p 23 and Mrs. Samuel A. Marx.  
10 Still Life with Flowers. (1946.) Oil, 32 x 39⅜".  
p 23 Stephen C. Clark.  
11 Studio (L'Atelier, III). (1949.) Oil, 51 x 29". Mr.  
p 23 and Mrs. Samuel A. Marx.

BURCHFIELD, Charles. American, born 1893.

- 12 The Night Wind. 1918. Watercolor, 21¼ x 21¾".  
p 26 A. Conger Goodyear.

CÉZANNE, Paul. French, 1839-1906.

- 13 Village Church. (1872-77.) Watercolor, 19¼ x  
p 26 12½". Mrs. Phyllis B. Lambert.  
14 The Town of Gardanne. (1885-86.) Oil, 31¾ x  
p 14 25½". Dr. and Mrs. F. H. Hirschland.  
15 Grey Jug and Fruit. (1885-87.) Oil, 16¼ x 28½".  
p 32 Mr. and Mrs. Laurance S. Rockefeller.  
16 L'Estaque. (1886-90.) Oil, 31½ x 39⅞". Mr. and  
p 11 Mrs. William S. Paley.  
17 Mme Cézanne in the Conservatory. (c. 1890.) Oil,  
p 11 36¼ x 28¾". Stephen C. Clark.

- 18 Bathers. (1890.) Oil, 16⅝ x 21⅝". *Ittleson Collec-*  
p 14 *tion, New York.*

- 19 Card Players. (1890-92.) Oil, 25⅝ x 32½". Stephen  
p 11 C. Clark.

- 20 Still Life. (1890-94.) Oil, 28¾ x 36¼". Stephen C.  
p 11 Clark.

- 21 Boy in a Red Waistcoat. (1890-95.) Oil, 32 x 25⅝".  
p 5 *Given to the Museum Collection by David Rockefeller*  
*(the donor retaining a life interest).*

- 22 The House with Cracked Walls. (1892-94.) Oil,  
p 11 31½ x 25¼". Mr. and Mrs. Ira Haupt.

- 23 Kettle and Fruit. (1895-1900.) Watercolor, 19 x  
p 30 24½". Mrs. Edsel B. Ford.

- 24 Italian Girl (La Femme accoudée). (c. 1896.) Oil,  
p 11 36⅝ x 29⅞". Dr. and Mrs. Harry Bakwin.

- 25 Road at Montgeroult. (c. 1898.) Oil, 32 x 25¾".  
p 31 Mr. and Mrs. John Hay Whitney.

- 26 Le Château Noir. (1904-06.) Oil, 29 x 36¾". Dr.  
p 11 and Mrs. David M. Levy.

de CHIRICO, Giorgio. Italian, born Greece 1888.

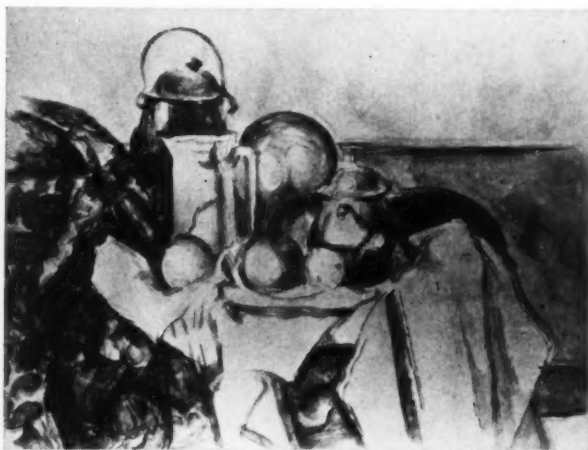
- 27 Melancholy and Mystery of a Street. 1914. Oil,  
p 27 34⅜ x 28⅞". Mr. and Mrs. Stanley R. Resor.

- 28 Seer (Le Vaticinateur). 1915. Oil, 35⅜ x 27½".  
p 27 Mr. and Mrs. James Thrall Soby.

- 29 The Grand Metaphysician. 1917. Oil, 41¼ x 27⅝".  
p 27 Philip L. Goodwin.

CROSS, Henri-Edmond. French, 1856-1910.

- 30 Grape Harvest. 1892. Oil, 37⅜ x 55". Mr. and  
p 16 Mrs. John Hay Whitney.



Cézanne, no. 23



DEGAS, Hilaire-Germain-Edgar. French, 1834-1917.

31 Singer in Green (*La Chanteuse verte*). (1884.)

p 10 Pastel,  $23\frac{5}{8} \times 18\frac{1}{2}$ ". Stephen C. Clark.

32 The Bath. (1888.) Pastel,  $35\frac{1}{2} \times 28\frac{3}{8}$ ". Armand

p 10 G. Erpf.

DELAUNAY, Robert. French, 1885-1941.

33 Windows (*Les Fenêtres simultanées*). 1912. Oil,

p 21  $51 \times 77$ ". Mr. and Mrs. William A. M. Burden.

DERAIN, André. French, 1880-1954.

34 Landscape. (1905-07.) Oil,  $31\frac{3}{4} \times 39$ ". Mr. and

p 18 Mrs. William S. Paley.

DUFY, Raoul. French, 1877-1953.

35 Homage to Mozart. (c. 1912?) Oil,  $32 \times 25\frac{1}{4}$ ". Mr.

p 18 and Mrs. Charles Zadok.

36 Neapolitan Fisherman. 1914. Oil,  $29\frac{1}{8} \times 15\frac{3}{4}$ ".

p 18 Mr. and Mrs. Peter A. Rübel.

EAKINS, Thomas. American, 1844-1916.

37 Dr. Agnew. (c. 1889.) Oil,  $50\frac{3}{8} \times 32$ ". Note: Por-

p 9 trait of the surgeon, Dr. D. Hayes Agnew, painted as a study for *The Agnew Clinic*, 1889, University of Pennsylvania. Stephen C. Clark.

FEININGER, Lyonel. American, born 1871.

38 Lunar Web. 1951. Oil,  $21 \times 36\frac{1}{8}$ ". Mr. and Mrs.

p 26 Milton Lowenthal.

GAUGUIN, Paul. French, 1848-1903.

39 Still Life with a Japanese Print. 1889. Oil,  $28\frac{1}{2} \times$

p 12  $36\frac{1}{2}$ ". Note: The sculptured head in this still life is by Gauguin and is said to be a self portrait. *Ituleson Collection, New York*.

40 Man with an Axe (*L'Homme à la hache*). 1891. Oil,  $36\frac{1}{4} \times 27\frac{1}{4}$ ". Mr. and Mrs. Alex M. Lewyt.

41 Early Morning (*Te Poi Poi*). 1892. Oil,  $27 \times 36\frac{1}{4}$ ". Note: *Poi Poi* is a Tahitian word for dawn or early morning when the women come down to the river banks to bathe and wash their clothes. Mr. and Mrs. Charles S. Payson.

42 The Spirit of the Dead Watching (*Manaò Tupapaù*). 1892. Oil,  $28\frac{5}{8} \times 36\frac{5}{8}$ ". Note: In his journal *Noa Noa* Gauguin gives a long dissertation on the esthetics and symbolism of this painting. The *tupapaù*, a death spirit, "the constant dread of the Tahitians" is imagined as an old woman. "*Manaò Tupapaù* has a double meaning: either the girl is thinking of it, or the spirit is thinking of her." A. Conger Goodyear.

43 Queen of the Areois (*Te AA No Areois*). 1892. Oil, p 12  $36 \times 28\frac{1}{2}$ ". Mr. and Mrs. William S. Paley.

44 Siesta. (1893.) Oil,  $35 \times 45\frac{3}{4}$ ". Mr. and Mrs. Ira p 12 Haupt.

van GOGH, Vincent. Dutch, 1853-1890. Worked in France.

45 Night Café. (Arles, 1888.) Oil,  $28\frac{3}{4} \times 36\frac{1}{4}$ ".

p 13 Stephen C. Clark.



Cézanne, no. 25

46 Les Aliscamps. (Arles, 1888.) Oil,  $36\frac{1}{4} \times 28\frac{3}{4}$ ". Mr. and Mrs. Edwin C. Vogel.

47 The Tarascon Diligence. (Arles, 1888.) Oil,  $28\frac{1}{4} \times 36\frac{1}{4}$ ". Mr. and Mrs. Henry Pearlman.

48 Irises. (Saint-Rémy, 1889.) Oil,  $29\frac{1}{4} \times 37\frac{1}{8}$ ". Mr. and Mrs. Charles S. Payson.

49 Self Portrait. (Saint-Rémy, 1889.) Oil,  $22\frac{7}{8} \times 17\frac{1}{2}$ ". Mr. and Mrs. John Hay Whitney.

50 The Olive Trees. (Saint-Rémy, 1889.) Oil,  $28\frac{7}{8} \times 35\frac{7}{8}$ ". Mr. and Mrs. John Hay Whitney.

51 Portrait of Dr. Gachet. (Auvers, 1890.) Oil,  $26\frac{1}{4} \times 22\frac{1}{2}$ ". Note: Dr. Paul Gachet, a friend of the impressionist painters, was van Gogh's physician at Auvers during his last weeks. Mr. and Mrs. Siegfried Kramarsky.

GORKY, Arshile. American, 1904-1948.

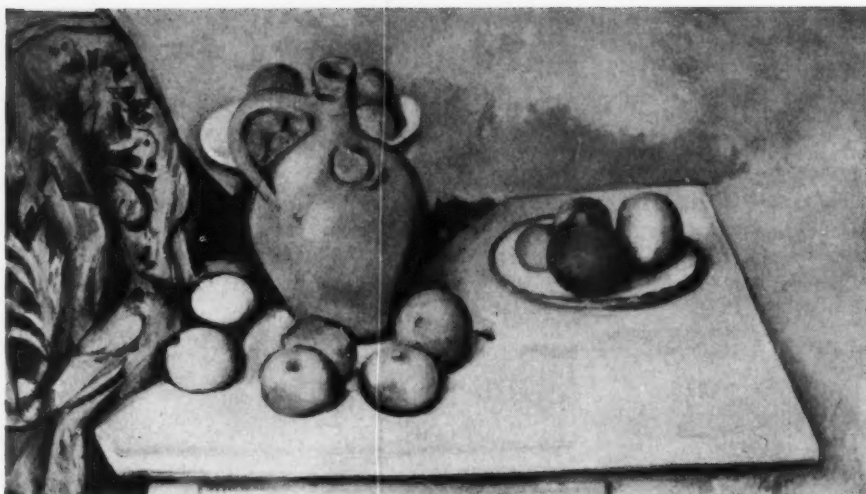
52 The Diary of a Seducer. 1945. Oil,  $50 \times 62$ ". Mr. and Mrs. William A. M. Burden.

GRIS, Juan. Spanish, 1887-1927. Worked in France.

53 Violin and Checkerboard. 1913. Oil,  $39\frac{1}{2} \times 25\frac{3}{4}$ ". Mr. and Mrs. Leo Simon.

54 Guitar, Glasses and Bottle. (1914.) Collage,  $36 \times 25\frac{1}{2}$ ". Nelson A. Rockefeller.

55 Book, Pipe and Glasses. 1915. Oil,  $28\frac{3}{4} \times 36\frac{1}{4}$ ". Mr. and Mrs. Ralph F. Colin.



Cézanne, no. 15

- 56 The Sideboard. 1917. Oil,  $45\frac{3}{4} \times 28\frac{3}{4}$ ". Nelson A.  
p 24 Rockefeller.
- 57 Harlequin with a Guitar. 1917. Oil,  $39\frac{1}{2} \times 25\frac{3}{4}$ ".  
p 24 Mr. and Mrs. Alex L. Hillman.
- 58 Seated Harlequin. 1923. Oil,  $29 \times 36$ ". Dr. Herschel  
p 24 Carey Walker.
- 59 Still Life. 1925. Oil,  $28\frac{3}{4} \times 36\frac{1}{4}$ ". G. David  
p 24 Thompson.
- 60 Drummer. 1926. Oil,  $39\frac{3}{4} \times 31\frac{3}{4}$ ". Mrs. Gertrude  
p 24 Lenart.

HARTLEY, Marsden. American, 1877-1943.

- 61 Portrait of Albert Pinkham Ryder. (1938-39.) Oil,  
p 19  $28 \times 22$ ". Mr. and Mrs. Milton Lowenthal.

HOMER, Winslow. American, 1836-1910.

- 62 The Morning Bell. (c. 1866.) Oil,  $24\frac{1}{8} \times 38\frac{1}{4}$ ".  
p 9 Stephen C. Clark.

KLEE, Paul. Swiss, 1879-1940. Worked in Germany.

- 63 Dying Plants (Sterbende Pflanzen). 1922. Water-  
p 26 color,  $19 \times 12\frac{3}{4}$ ". Philip L. Goodwin.
- 64 Vocal Fabric of the Singer Rosa Silber (Das  
p 8 Vokaltuch der Kammersängerin Rosa Silber).  
1922. Gouache and gesso,  $20\frac{1}{4} \times 16\frac{3}{8}$ ". Given to  
the Museum Collection by Mr. and Mrs. Stanley  
Resor.
- 65 Diabolo (Diavolo Spiel). 1923. Watercolor,  $13\frac{5}{8} \times$   
p 26  $9\frac{5}{8}$ ". Louis E. Stern.
- 66 Sea Lookout (Seewarte). 1926. Watercolor,  $14 \times$   
p 26  $10\frac{1}{2}$ ". Mr. and Mrs. Alfred Jaretzki, Jr.
- 67 Black Prince (Schwarzer Fürst). 1927. Oil,  $13 \times$   
p 26  $11\frac{3}{8}$ ". G. David Thompson.
- 68 Cat and Bird (Katz und Vogel). 1928. Oil,  $15 \times 21$ ".  
p 26 Dr. and Mrs. F. H. Hirschland.
- 69 Classic Coast (Klassische Küste). (1931.) Oil,  
p 26  $31\frac{5}{8} \times 26\frac{7}{8}$ ". Mr. and Mrs. Stanley R. Resor.

- 70 Mask of a Woman. (1933.) Oil,  $22\frac{1}{8} \times 18\frac{1}{4}$ ".  
p 26 Frederick C. Schang.
- 71 Heroic Fiddling (Heroische Bogenstriche). 1938.  
p 26 Tempera and oil,  $28\frac{3}{4} \times 20\frac{7}{8}$ ". Nelson A. Rocke-  
feller.

LA FRESNAYE, Roger de. French, 1885-1925.

- 72 Artillery. 1911. Oil,  $51\frac{1}{4} \times 62\frac{3}{4}$ ". Mr. and Mrs.  
p 25 Samuel A. Marx.

LAM, Wifredo. Cuban, born 1902.

- 73 Fumbi-Nsila. 1949. Oil,  $60 \times 42\frac{5}{8}$ ". Note: Fumbi-  
p 29 Nsila is an Afro-Cuban god of creation. Nelson A.  
Rockefeller.

LÉGER, Fernand. French, 1881-1955.

- 74 Composition. 1917-18. Oil,  $98 \times 72$ ". Private Collec-  
p 36 tion, New York.
- 75 The City. 1919. Oil,  $38 \times 51\frac{3}{8}$ ". Note: The final  
p 21 study for the very large composition of the same  
name and year now in the Philadelphia Museum of  
Art. Mr. and Mrs. Samuel A. Marx.
- 76 Woman with a Book. 1923. Oil,  $45\frac{1}{2} \times 32$ ". Nelson  
p 21 A. Rockefeller.

LEVINE, Jack. American, born 1915.

- 77 Election Night. (1954.) Oil,  $63\frac{1}{8} \times 72\frac{1}{2}$ ". Given to  
p 8 the Museum Collection by Joseph H. Hirshhorn.

MALEVICH, Kasimir. Russian, 1878-1935.

- 78 Composition: House under Construction. 1914.  
p 25 Oil,  $38 \times 17\frac{1}{2}$ ". Note: Sometimes dated 1921 but  
the title in Russian, signature and date 1914 are  
written on the back of the canvas. Mr. and Mrs.  
Armand P. Bartos.

MANET, Édouard. French, 1832-1883.

- 79 Still Life with a Brioche. 1870. Oil,  $25\frac{1}{2} \times 31\frac{7}{8}$ ".  
p 10 Mr. and Mrs. David Rockefeller.

MARIN, John. American, 1870-1953.

- 80 Lower Manhattan. 1920. Watercolor, 21  $\frac{1}{8}$  x 26  $\frac{7}{8}$ ".  
p 26 Philip L. Goodwin.

MARQUET, Albert. French, 1875-1947.

- 81 Ciboure. (1907.) Oil, 16 x 13". Nelson A. Rockefeller.  
p 18 feller.

MATISSE, Henri. French, 1869-1954.

- 82 Guitarist (Mme Matisse). (1903.) Oil, 21  $\frac{1}{2}$  x 15".  
p 16 Mr. and Mrs. Ralph F. Colin.  
83 "Luxe, calme et volupté" (study). (1904.) Oil,  
p 18 13 x 16  $\frac{1}{8}$ ". Note: Painted at St. Tropez in the  
summer of 1904, it served Matisse as a study for  
the large composition *Luxe, calme et volupté*, shown  
at the Salon des Indépendants of 1905. Mr. and  
Mrs. John Hay Whitney.

- 84 Open Window. (Collioure, 1905.) Oil, 21  $\frac{3}{4}$  x 18  $\frac{1}{8}$ ".  
p 18 Mr. and Mrs. John Hay Whitney.

- 85 Music (study). (1907.) Oil, 28  $\frac{3}{4}$  x 23  $\frac{5}{8}$ ". Note:  
p 33 Exhibited by Matisse at the Salon d'Automne of  
1907 under the entry *La Musique (esquisse)*. In  
color, style, subject and certain details it antic-  
ipated the two great compositions *La Musique* and  
*La Danse* commissioned by Sergei Shchukin of  
Moscow and completed in 1910. A. Conger Good-  
year.

- 86 Brook with Aloes. (1907.) Oil, 28  $\frac{3}{4}$  x 23  $\frac{5}{8}$ ".  
p 18 Private Collection, New York.

- 87 Olga Merson (Femme au corsage vert). (1910.)  
p 36 Oil, 39  $\frac{1}{2}$  x 32". Mr. and Mrs. Bernard J. Reis.

- 88 Goldfish and Sculpture. (1911.) Oil, 45  $\frac{3}{4}$  x 39  $\frac{3}{8}$ ".  
p 7 Given to the Museum Collection by Mr. and Mrs.  
John Hay Whitney.

- 89 Moroccan Garden. 1912. Oil, 46 x 32  $\frac{1}{4}$ ". Mr. and  
p 2 Mrs. Samuel A. Marx.

- 90 Goldfish. (1915?) Oil, 57  $\frac{1}{2}$  x 44  $\frac{1}{4}$ ". Mr. and Mrs.  
p 19 Samuel A. Marx.

- 91 Italian Woman. (c. 1916). Oil, 45  $\frac{5}{8}$  x 35  $\frac{1}{4}$ ".  
p 19 Nelson A. Rockefeller.

- 92 The Moroccans. (1916.) Oil, 71  $\frac{3}{8}$  x 110". Given to  
p 6 the Museum Collection by Mr. and Mrs. Samuel  
A. Marx.

- 93 Pineapple and Anemones. 1940. Oil, 29 x 36  $\frac{3}{8}$ ".  
p 18 Mrs. Albert D. Lasker.

- 94 Lemons against a Fleur-de-lis Background (Citrons  
p 18 sur fond rose fleurdélisé). 1943. Oil, 28  $\frac{7}{8}$  x 24  $\frac{1}{4}$ ".  
Miss Loula D. Lasker.

- 95 Plum Blossoms, Green Background. 1948. Oil,  
p 18 45  $\frac{5}{8}$  x 35". Mrs. Albert D. Lasker.

MIRO, Joan. Spanish, born 1893.

- 96 Portrait of Ricart. (1917.) Oil and collage, 31  $\frac{7}{8}$  x  
p 27 25  $\frac{3}{8}$ ". Mr. and Mrs. Samuel A. Marx.

- 97 Glove and Newspaper. 1921. Oil, 46 x 35  $\frac{1}{4}$ ".  
p 7 Given to the Museum Collection by Armand G. Erpf.

- 98 Portrait of Mrs. Mills in 1750. 1929. Oil, 45  $\frac{3}{4}$  x  
p 28 35". Mr. and Mrs. James Thrall Soby.

- 99 "Hirondelle amour." (1934.) Oil, 78  $\frac{1}{2}$  x 97  $\frac{1}{2}$ ".  
p 27 Nelson A. Rockefeller.

- 100 Still Life with Old Shoe. 1937. Oil, 32  $\frac{1}{4}$  x 46". Mr.  
p 28 and Mrs. James Thrall Soby.

- 101 Self Portrait. 1938. Pencil and oil, 57  $\frac{1}{2}$  x 38  $\frac{1}{4}$ ".  
p 28 Mr. and Mrs. James Thrall Soby.

MODIGLIANI, Amedeo. Italian, 1884-1920. Worked in  
France.

- 102 Jean Cocteau. (1917.) Oil, 39  $\frac{1}{2}$  x 32  $\frac{3}{4}$ ". Mr. and  
p 19 Mrs. Henry Pearlman.

- 103 Girl in Blue (Fillette blonde en bleu). (1919.) Oil,  
p 19 39  $\frac{1}{4}$  x 25  $\frac{3}{8}$ ". Mr. and Mrs. Nate B. Spingold.

MONDRIAN, Piet. Dutch, 1872-1944. Worked in Paris,  
London, New York.

- 104 Trafalgar Square. 1939-43. Oil, 57 x 47  $\frac{1}{4}$ ". Mr. and  
p 25 Mrs. John L. Senior, Jr.

PICASSO, Pablo. Spanish, born 1881. Lives in France.

- 105 Self Portrait. (1901.) Oil, 20  $\frac{1}{4}$  x 12  $\frac{1}{4}$ ". Mr. and  
p 20 Mrs. John Hay Whitney.

- 106 Blue Boy. (1905.) Gouache, 40 x 22  $\frac{1}{2}$ ". Mr. and  
p 20 Mrs. Edward M. M. Warburg.

- 107 Boy with a Pipe. (1905.) Oil, 39  $\frac{3}{8}$  x 32". Mr. and  
p 20 Mrs. John Hay Whitney.

- 108 Boy Leading a Horse. (1905.) Oil, 87 x 51  $\frac{1}{4}$ ". Mr.  
p 2 and Mrs. William S. Paley.

- 109 Woman Combing Her Hair (La Coiffure). (1906.)  
p 20 Oil, 49  $\frac{3}{4}$  x 35  $\frac{1}{2}$ ". Mr. and Mrs. Samuel A. Marx.

- 110 Nudes. (1906.) Gouache, 24  $\frac{3}{4}$  x 19". Note: Painted  
p 33 at Gosol in the Pyrenees in the summer of 1906  
and intended as a study for a large figure composi-  
tion, it is apparently the first intimation of one of  
Picasso's crucial paintings, *Les Femmes d'Al-  
g*



Left to right: Picasso, no. 110; Matisse, no. 85

- 111 Two Nudes. (1906.) Oil,  $59\frac{3}{8}$  x  $36\frac{5}{8}$ ". *G. David Thompson*.  
 p 20
- 112 Head. (1908.) Oil,  $24\frac{3}{8}$  x 17". *Mr. and Mrs. Samuel A. Marx*.  
 p 20
- 113 Woman. (Autumn 1910.) Oil,  $39\frac{1}{4}$  x  $32\frac{1}{4}$ ". *Mrs. Gilbert W. Chapman*.  
 p 21
- 114 Guitar on a Mantelpiece. 1915. Oil,  $51\frac{1}{4}$  x 38".  
 p 21 *Mr. and Mrs. Samuel A. Marx*.
- 115 Guitar. (1916-17.) Oil, charcoal and pinned paper,  $84\frac{5}{8}$  x  $31\frac{1}{2}$ ". *A. Conger Goodyear*.  
 p 21
- 116 Two Seated Women (*Deux femmes nues*). 1920.  
 p 20 Oil,  $76\frac{3}{4}$  x  $64\frac{1}{4}$ ". *Walter P. Chrysler, Jr.*
- 117 Musical Instruments. 1923. Oil, 38 x  $51\frac{1}{4}$ ". *G. David Thompson*.  
 p 22
- 118 Seated Woman. 1927. Oil,  $51\frac{1}{8}$  x  $38\frac{1}{4}$ ". *Mr. and Mrs. James Thrall Soby*.  
 p 22
- 119 Figure by the Sea. 1929. Oil, 51 x 38". *Mr. and Mrs. Samuel A. Marx*.  
 p 22
- 120 Pitcher and Bowl of Fruit. 1931. Oil,  $51\frac{1}{2}$  x 64".  
 p 22 *Nelson A. Rockefeller*.
- 121 Girl Reading. 1934. Oil,  $63\frac{3}{4}$  x 51". *Mr. and Mrs. Samuel A. Marx*.  
 p 22
- 122 First Steps. 1943. Oil,  $51\frac{1}{8}$  x  $38\frac{1}{4}$ ". *Stephen C. Clark*.  
 p 22

- 123 Charnel-house. Begun summer 1945. Oil,  $78\frac{5}{8}$  x  
 p 22  $98\frac{1}{2}$ ". Note: Painted as a reaction to the publication of photographs of the just-captured concentration camps. *Walter P. Chrysler, Jr.*
- 124 Winter Landscape. (*Vallauris*, 1950.) Oil,  $40\frac{1}{2}$  x  
 p 34  $49\frac{1}{2}$ ". *Mr. and Mrs. Victor W. Ganz*.

POLLOCK, Jackson. American, born 1912.

- 125 Number 12. 1952. Oil,  $101\frac{7}{8}$  x 89". *Nelson A. Rockefeller*.  
 p 29

RENOIR, Pierre Auguste. French, 1841-1919.

- 126 Le Moulin de la Galette. 1876. Oil,  $31\frac{7}{8}$  x  $44\frac{5}{8}$ ".  
 p 10 *Mr. and Mrs. John Hay Whitney*.
- 127 Little Margot Bérard. 1879. Oil,  $16\frac{1}{8}$  x  $12\frac{5}{8}$ ".  
 p 14 *Stephen C. Clark*.
- 128 Gabrielle at the Mirror. 1910. Oil, 32 x  $25\frac{5}{8}$ ". *Mr. and Mrs. David Rockefeller*.  
 p 10
- 129 Bather. 1913. Oil,  $32\frac{1}{4}$  x  $25\frac{3}{4}$ ". *Mr. and Mrs. Alex M. Lewyt*.  
 p 10

ROUAULT, Georges. French, born 1871.

- 130 Head of Christ. (1905.) Oil,  $39\frac{5}{8}$  x  $25\frac{5}{8}$ ". *Walter P. Chrysler, Jr.*  
 p 17
- 131 Two Prostitutes. 1906. Watercolor and pastel,  
 p 17  $26\frac{1}{2}$  x  $22\frac{1}{4}$ ". *Dr. and Mrs. Harry Bakwin*.



Picasso, no. 124



- 132 Clown. (1912.) Oil,  $35\frac{1}{4} \times 26\frac{3}{4}$ ". Note: Vollard  
p 17 who bought the painting from Rouault believed it  
to be a self portrait. *Mr. and Mrs. Nate B. Spingold.*
- 133 The Wounded Clown. 1939. Oil,  $72 \times 46\frac{7}{8}$ ". *Mr.*  
p 17 *and Mrs. Keith Warner.*

ROUSSEAU, Henri. French, 1844-1910.

- 134 Carnival Evening. (1886.) Oil,  $45\frac{3}{4} \times 35\frac{1}{4}$ ". *Louis*  
p 15 *E. Stern.*
- 135 The Quarry. Oil,  $18\frac{1}{2} \times 21\frac{3}{4}$ ". *Private Collection,*  
p 15 *New York.*

RYDER, Albert Pinkham. American, 1847-1917.

- 136 The Forest of Arden. (1888; completed 1897.) Oil,  
p 9  $19 \times 15$ ". *Stephen C. Clark.*

SEURAT, Georges-Pierre. French, 1859-1891.

- 137 L'Île de la Grande Jatte. (1884.) Oil,  $25\frac{1}{2} \times 31\frac{7}{8}$ ".  
p 14 Note: Used as a study for the large composition,  
*A Sunday Afternoon on the Island of La Grande*  
*Jatte*, 1885-86, the Art Institute of Chicago. *Mr.*  
*and Mrs. John Hay Whitney.*
- 138 Boats at Grandcamp (La Rade de Grandcamp).  
p 14 (1885.) Oil,  $25\frac{5}{8} \times 31\frac{7}{8}$ ". *Mr. and Mrs. David*  
*Rockefeller.*
- 139 La Parade (The Come-on). (1889.) Oil,  $39\frac{1}{2} \times$   
p 14  $59\frac{1}{4}$ ". *Stephen C. Clark.*

SHAHN, Ben. American, born 1898.

- 140 Liberation. (1945.) Tempera,  $29\frac{3}{4} \times 39\frac{3}{4}$ ". *Mr.*  
p 28 *and Mrs. James Thrall Soby.*

SIGNAC, Paul. French, 1863-1935.

- 141 Boats in the Sunset. 1891. Oil,  $25\frac{5}{8} \times 32$ ". *Mr. and*  
p 16 *Mrs. John Hay Whitney.*

SOUTINE, Chaim. French, born Lithuania 1894; died  
1943.

- 142 Gorge du Loup. (1922.) Oil,  $32 \times 31\frac{1}{8}$ ". *Mr. and*  
p 19 *Mrs. Henry Pearlman.*
- 143 Chartres Cathedral. (1933.) Oil,  $36\frac{3}{8} \times 19\frac{3}{4}$ ".  
p 19 *Mrs. Lloyd Bruce Wescott.*
- 144 Alley of Trees. (1936.) Oil,  $30 \times 27\frac{1}{4}$ ". *Miss Pamela*  
p 19 *T. Colin.*

TAMAYO, Rufino. Mexican, born 1899.

- 145 Girl Attacked by a Strange Bird. 1947. Oil,  $70 \times$   
p 29  $50$ ". *Mr. and Mrs. Charles Zadok.*

TOMLIN, Bradley Walker. American, 1899-1953.

- 146 Number 10. (1949.) Oil,  $22 \times 34$ ". *Mr. and Mrs.*  
p 28 *William A. M. Burden.*

TOULOUSE-LAUTREC, Henri de. French, 1864-1901.

- 147 La Goulue at the Moulin Rouge. (1891-92.) Oil,  
p 15  $32 \times 24\frac{1}{4}$ ". *Dr. and Mrs. David M. Levy.*
- 148 Chilpéric. (1895.) Oil,  $59\frac{1}{8} \times 59\frac{1}{8}$ ". *Mr. and Mrs.*  
p 15 *John Hay Whitney.*
- 149 Nude before a Mirror. 1897. Oil,  $24\frac{1}{2} \times 18\frac{1}{2}$ ".  
p 15 *Mr. and Mrs. Ira Haupt.*

UTRILLO, Maurice. French, born 1883.

- 150 Rue de la Jonquière. (c. 1909.) Oil,  $23\frac{3}{4} \times 32$ ". *Mr.*  
p 18 *and Mrs. Alex L. Hillman.*
- 151 Place Ravignan. (1910.) Oil,  $20\frac{1}{8} \times 29\frac{3}{8}$ ". *Mrs.*  
p 18 *Louise Smith.*

VILLON, Jacques. French, born 1875.

- 152 The Dinner Table. 1912. Oil,  $25\frac{3}{8} \times 32\frac{1}{2}$ ". *Mr.*  
p 25 *and Mrs. Francis Steegmuller.*

VLAMINCK, Maurice de. French, born 1876.

- 153 Woodcutter. (1902-03.) Oil,  $32 \times 39\frac{1}{2}$ ". *Nelson A.*  
p 18 *Rockefeller.*

VUILLARD, Jean Édouard. French, 1868-1940.

- 154 "Au Divan Japonais" (Profile of Yvette Guilbert).  
p 16 (1892.) Oil,  $8\frac{1}{4} \times 8\frac{3}{8}$ ". *Diane Esmond.*
- 155 Interior at L'Étang la Ville. 1893. Oil,  $13 \times 16\frac{1}{8}$ ".  
p 16 *Stephen C. Clark.*
- 156 The Park. (1894.) Distemper,  $83\frac{1}{2} \times 62\frac{3}{4}$ ". *Mr.*  
p 16 *and Mrs. William B. Jaffe.*
- 157 The Vuillard Family at Lunch. (1896.) Oil,  $12\frac{5}{8} \times$   
p 16  $18\frac{1}{8}$ ". *Mr. and Mrs. Ralph F. Colin.*
- 158 Alfred Natanson and His Wife. (1900.) Oil,  $21\frac{1}{4} \times$   
p 15  $26\frac{1}{2}$ ". *Mr. and Mrs. Nate B. Spingold.*

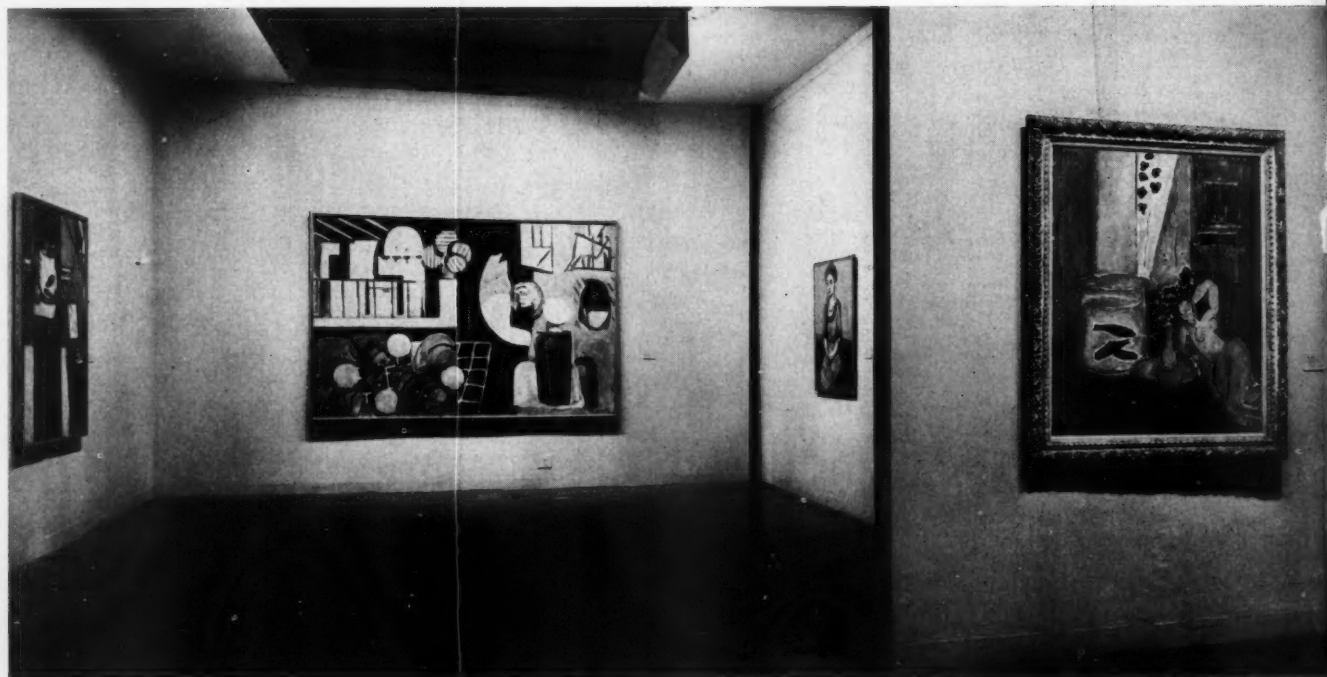
WEBER, Max. American, born 1881.

- 159 Chassidic Dance. (1940.) Oil,  $32\frac{1}{4} \times 40\frac{1}{8}$ ". *Mr.*  
p 19 *and Mrs. Milton Lowenthal.*





Léger, no. 74



Left to right: Matisse, nos. 90, 92, 87, 88

